

**ICOM-ICME  
CONFERENCE 2014**  
**Museums &  
Inovations**

**Zagreb  
Croatia**

**14 -16  
October  
2014**



**ICME**



**MUZEJ  
MIMARA**





# Welcome to *Museums and Innovations*, ICME's 2014 annual conference, here in beautiful Croatia.

ICME has organized Museums and Innovations as a 'forum' space to promote dialogue across our disciplines. Our forum is inclusive. Unlike the original models where women and enslaved peoples were excluded! We have designed our forum so that all participants might have their voices heard and for those peoples traditionally silenced or ignored in museums and heritage sites to become visible. We aim for our 2014 conference, not simply to educate us about the extraordinary work being carried out across our shared world, but also, over the days of the conference and the post-conference tour, to inspire new understandings and to forge new friendships and collaborative relations in the future.

These are large aims and consequently our forum presents certain challenges. The first challenge concerns timings. To widen participation we have limited the time of each speech following the keynotes to **10 minutes**. We will warn each speaker with a bell when they have 1 minute left and we must stop each speaker at the 10minute

bell. Our speakers know they must not speak faster, trying to cram a 15 minute speech into 10 minutes! At conference we need speakers to outline the key points of their work. Speakers will then engage with delegates and have the opportunity to offer answers to participant's questions during subsequent discussions, as well as at the wonderful social events, which have been organized for us by Dr Antoš, Dr Lidija Nikočević and Mario Buletić.

There will be the opportunity for speakers to disseminate a fuller picture of their work via the ICME website <http://www.icme-conference2014.com/>. We hope speakers will offer their complete papers and images for publication by January 2015. There are also plans for a printed publication, which Zvezdana Antoš is leading on and we will keep you informed of this after conference.

*Dr Viv Golding, ICME Chair*

# About Conference

ICME (the International Committee for Museums of Ethnography), an international committee of the International Council of Museums (ICOM), will hold its 2014 annual conference from 14-16 October, 2014, in Zagreb, Croatia, in cooperation with the University of Leicester's School of Museum Studies.

The theme of the conference is:

## “Museums and Innovations”

ICME/2014/ Croatia will organise the conference as a forum where museum professionals, students and academic researchers can discuss innovative ways of presenting heritage in museums (through recent permanent and temporary exhibitions or online projects) they have taken part in or studied during recent years, as well as projects in process or planned for the near future. This conference aims to initiate dialogue. We aim to prompt critical debate on new ways of thinking and working in museums today, with reference to 'difficult' histories rooted in colonialism, but with regard for how we might work collaboratively for a more equitable future.

ICME argues that collections need to be

constantly interpreted and reinterpreted, in order to extend knowledge about the collected objects, the originating communities of makers and users from which they emerge, and, most importantly their biographies of travel to museums. It is often taken for granted that the museum is defined by its collections, but ICME contends a contemporary museum should not offer its visitors only elements of the past. We believe that one of the most important questions museums face today is how to promote contemporary relevance and prompt new meaning making with objects. Ethnographic and social history museums have been at the forefront of exploring new methods to attract visitor's reflection on the past, the present and the future, in ways that Sharon Macdonald (2013) terms 'past presencing'. This term, so it seems to us, points to the complex role of museography today, which explores who we are as human beings, where we came from, and how we might work together to promote social justice and human rights at local and global levels. In short, conference will examine how museums might positively impact on global society, which implies more difficult tasks than simply showing the making techniques and the functions of objects.

The conference will raise a number of questions. How are museums dealing with change? What new subjects and hidden histories are presented in temporary exhibitions today? How are subjects with social relevance presented? What specific issues, probably controversial, arise when presenting political and social elements? How are links between the past and the present established? How can we make heritage interesting and relevant for visitors?

Some museums raise questions concerning new ways of presenting the complexity of identities and by doing so they give an intercultural context to their collections, that is, they try to show the dynamism and changes in society. To what extent, if at all is it part of the new museum's role to influence communities and government, to act as agents of social justice and help address social needs. Museums have been challenged by the need to modernise collections and displays, but also by the 'turn' towards audiences. How might museums attract new audiences without alienating existing visitors? The quality and sustainability of a visit has become increasingly important and prompting visitor's understandings of the museum as a place of dialogue, a place where she/he will consider diverse questions and gain new knowledge(s) of self and 'others', our similarities and our differences. Should museums be provocative, play an active role in society and react to current events through developing exhibitions and organising public discussions? How can controversial, intimate or marginal topics be presented in exhibitions? What about individual stories, how can they be presented? How might intangible heritage be presented? What are your views on digital

technologies in museums – how do they enhance or detract from the original, the authentic, the aura of the object? What about art installations in cultural, historical and ethnographic museums? Do they help us develop new museum concepts and inform pedagogical practice? How?

The conference is planned as a forum where experts, primarily ethnologists and cultural anthropologists, students and academics will briefly speak for 10 minutes to the theme, highlighting contemporary problems and challenges faced by museum exhibitions, as well as the extramural activities they organize around them for specific target audiences such as families, children, elders and migrant communities.

Papers will be organised into thematic units and followed by discussion and exchange of experience in relation to each set of ideas expressed by the presenters. A major aim for this conference is to initiate an on-going discussion about the challenges, problems and new possibilities of planning and working on exhibitions or joint projects.

**Our conference is seen as a beginning and we look forward to meeting you there!**

Dr Viv Golding,  
ICME Chair, Conference Organizer

Dr Zvezdana Antoš,  
Conference Organizer

# Keynote speakers



## Profesor Tomislav Šola, PhD

Tomislav Sladojević Šola was born in Zagreb, Croatia (1948). He finished Art History and English Language in Zagreb, Museology in Zagreb and Paris, and studied Architecture and Journalism in Zagreb; PhD in Museology ("Towards the Total Museum", 1985. University of Ljubljana, Slovenia)

### Professional history:

Curator at Galerije grada Zagreba; Director of Museum documentation centre in Zagreb; Member of ICOM Executive Council (International Council of Museums/World Museums Organisation/, Unesco); Chairman of the National Committee of ICOM; organiser of the three major international ICOM conferences; Regular teaching in Catalonia and Finland; guest lecturer at University of Ljubljana; Working post in the National Museum of Denmark; International summer school for heritage studies, Jyväskylä, Finland; Jury member of the European Museum of the Year Award (EMF-EMYA); Member of the Steering committee of MA, UK for the future of collecting; Head of Department of Information Sciences, Faculty of Philosophy, Zagreb; Lecturer at the University of Dubrovnik and University of Sarajevo; Advisory Board member of the Association of Peace Museums; Head of the post-graduate study of Museology,

University of Zagreb; Chairman, Association for Cultural Tourism, Croatian Chamber of Economy; Professor of heritage studies collegia at the University of Zagreb; Head of the Chair on Museology and Heritage Management; guest lecturer at Art University and Faculty of Philosophy in Belgrade, Split and European University, Budapest;

### At present:

Museum consultant (projects in: Croatia, Slovenia, Germany, England, Serbia, Montenegro); Director of NGO European Heritage Association and the founder & organiser of "The Best in Heritage" conference as the world's only, annual survey of awarded museum, heritage and conservation projects and "The Best in Heritage Excellence Club" at Koelnmesse in Cologne; Member of the Advisory Editorial Board Museum International, Museum Practice, and International Journal of Heritage Studies; Founder of Global Love Museum initiative ([www.GlobalLoveMuseum.net](http://www.GlobalLoveMuseum.net)); Member of the Scientific Council, Catalan Institute of Cultural Heritage, Girona, Spain; Council member of Europa Nostra and Chairman of the Awards Jury 4.

### Bibliography:

Museums and Their Theory- towards the cybernetic museum, Finnish Museums Association, Helsinki 1997; Marketing in Museums or about virtue and how to make it known, Croatian Museum Society, Zagreb, 2001), Towards the Total Museum (Belgrade, 2011), Eternity does not live here any more (Zagreb, 2012, the book has been published subsequently in Spanish and Russian), chapters in eight books and a few hundred articles on theory of cultural heritage internationally; about 300 hours of international lecturing as invited lecturer;



## Professor Amareswar Galla, PhD

An alumnus of the Jawaharlal Nehru University, New Delhi, Professor Galla, has been appointed in 2011 as the Editor and Producer of the flagship project and publication to celebrate the 40th Anniversary of the 1972 World Heritage Convention to be launched in Kyoto, Japan, at the end of 2012.

He is the full Professor of the World Heritage and Sustainable Development at the University of Split located in the World Heritage City of Split.

He is currently working on MDGs and Small Island Development States. He provided strategic cultural leadership in Australia and the Asia Pacific Region as the first full Professor of Museum Studies in Australia at the University of Queensland, Brisbane.

Prior to that he was the full Professor and Director of Sustainable Heritage Development Programs, Research School of Pacific and Asian Studies, Australian National University, Canberra.

He was also a regular visitor at the National Museum of Ethnology, Leiden, working on the implementation of Museums and Cultural Diversity Promotion in the Netherlands; Guest Curator of International Projects with the Vietnam National Department of Cultural Heritage; and Founding Convener of the Pacific Asia Observatory for Cultural Diversity in Sustainable Heritage Development in partnership with several bodies including UNESCO.

A Trustee of the Pacific Islands Museums Association, he is the Editor-in-Chief of two academic journals: International Journal of the Inclusive Museum Chicago/Melbourne; International Journal on Environmental, Cultural, Economic and Social Sustainability Chicago/Melbourne. Former Editor-in-Chief International Journal on Intangible Heritage Seoul/Paris.



## Denis Chevallier, PhD

Denis Chevallier has a PhD in Ethnology and is qualified as a research supervisor. He initially worked in the Alps (at the Musée Dauphinois in Grenoble, and the Vercors Regional Natural Park) and presented his PhD ethnology thesis on livestock farming in the southern French Prealps in 1979.

As a Project Leader at the French Ministry of Culture's Ethnological Heritage Service from 1982, he led several research programmes on traditional ecological knowledge, the transmission of know-how and current approaches to the granting of heritage status.

He joined the management team of the MNATP as a Senior Curator with responsibility for heritage in 2000, where he became involved in the transformation of the institution that was to become the MuCEM.

Between 2002 and 2009, he led the small team in Marseille that served as a forerunner to the new institution, leading a research programme on constructions of gender in Europe and the Mediterranean.

Since then he has been Deputy Director of Science and heads up the research and teaching department at the MuCEM, which opened in June 2013.

In 2013, he was General Curator of the "At the Bazaar of Gender" exhibition.

Since 2014, he has led a research programme on the waste industry, which will culminate in 2017 with the presentation of an exhibition on this theme.

### Illustrations

1. Georges Henri Rivière, founder of the MNATP
2. The building that housed the MNATP from 1970 to 2005 (Architect: André Dubuisson)
3. The MuCEM site (overview)
4. A popular institution
5. The Centre for Conservation and Resources
6. A place for training and research dissemination within the MuCEM: the Institut Méditerranéen des Métiers du Patrimoine housed at Fort Saint Jean
7. "At the Bazaar of Gender" exhibition (displays designed by Didier Faustino, curated by Denis Chevallier)
8. The Germaine Tillion auditorium during a debate on Syria, 31 January 2013

# Programme

## Tuesday 14<sup>th</sup> October

Mimara Museum, Rooseveltov trg 6

### 12.00 – 17.00

Registration and information

### 16.00 – 17.30

Start of the guided tour of the Old Town of Zagreb in front of the Mimara Museum

### 18.00 – 20.00

Welcoming reception in the Palace Dverce, Katarinin trg 6

Welcome & official opening:  
Mr Milan Bandić, Major of the City of Zagreb

Words from: Dr Zvezdana Antoš, Conference Organizer; Dr Darko Babić, ICOM Croatia Chair; Ms Goranka Horjan, ICOM EC; Dr Viv Golding, ICME Chair

With concert of the "Zagreb quartet"

## Wednesday, 15<sup>th</sup> October

Mimara Museum, Rooseveltov trg 6

### 9.00 – 9.15

**Viv Golding & Zvezdana Antoš**

About conference

### 9.15 – 10.00

**Keynote speaker Prof. Tomislav Šola**

Museums and Innovations

## Exploring Identity & community

Moderator:

**Viv Golding, UK**

### 10.00 – 10.10

**Iris Edenheiser** – Germany

State of the Art: Contemporary displays of and with ethnographic collections in Germany

### 10.10 – 10.20

**Margaret Quinn** – Northern Ireland, UK  
Museums and Intercultural Dialogue

### 10.20 – 10.30

**Lidija Nikočević** – Croatia

About whom and to who – The dynamics of Ethnographic Museums and Exhibitions in Croatia

### 10.30 – 10.40

**John Vella, JosAnn Cutajar** – Malta

Small museums in socially deprived areas and identity

### 10.40 – 10.50

**Milica Stojanov** – Serbia

Museum of Childhood

### 10.50 – 10.55

5 minute handover timings  
between papers

### 10.55 – 11.10

Discussion

### 11.10 – 11.30

Coffee break

## Communicating Heritage & Intangibility

Moderator:

**Laurie Kalb Cosmo**, Italy

### 11.30 – 11.40

**Nikola Krstović** – Serbia

Provoking Memories – Creating Attitudes

### 11.40 – 11.50

**Nana Meparisvili** – Georgia

Is Everything New Always Well-forgotten Old? About Innovative Ways of Presenting Heritage in Open Air Museums

### **11.50 – 12.00**

**Mihaela Bingula** – Croatia

Dolenčevo – challenges and potentials of heritage interpretation in Novo Virje

### **12.00 – 12.10**

**Romana Lekić, Lidija Fištrek, Krešimir Dabo** – Croatia

Deconstruction of Myth and Process Approach

### **12.10 – 12.20**

**Mario Buletić** – Croatia

Engaging with Community: Questioning Intangible Cultural Heritage through Educative and Participative Practices

### **12.20 – 12.30**

**Elisa Tranfaglia, Claudia Giostrella** – Italy

Lucca Museum of the Risorgimento. No emotion, no communication!

### **12.30 – 12.35**

5 minute handover timings between papers

### **12.35 – 12.50**

Discussion

### **12.50 – 14.00**

Lunch at the Museum of Arts and Crafts – MUO, Museum restaurant Muzej, Trg maršala Tita 10

### **14.00 – 14.45**

**Keynote speaker Prof. Amareswar Galla - Denmark/Australia**

Bringing Cinderella to the Ball: Rethinking the Ethnographic Museum – Comparative Perspectives from Asia & Europe

## **Transformations**

Moderator:

**Annette Fromm**, USA

### **14.50 – 15.00**

**Serena Iervolino** – UK

Ethnographic Museums, Innovation and the Intricate Business of Behind-the-Scenes Institutional Change

### **15.00 – 15.10**

**Joan Seguí** – Spain

New Permanent Rooms at the Valencian Museum of Ethnology

### **15.10 – 15.20**

**Matthias Beitzl** – Austria

Museum of Dissent – conceptual ideas for the Vienna Museum of Folk Life and Folk Art

### **15.20 – 15.30**

**Marko Stojanovic** – Serbia

Processes of Change in Ethnographic Museology on the Example of the Role and Importance of Musealisation and Presentation of Objects Made of New Materials

### **15.30 – 15.40**

**Małgorzata Oleszkiewicz** – Poland

Poland exhibitions in ethnographic museums – presentation, narration or dialogue?

### **15.40 – 15.45**

5 minute handover timings between papers

### **15.45 – 16.00**

Discussion

### **16.00 – 16.20**

Coffee break

## Collaborations

Moderator:

**Sylvia Wackernagel**, Germany

### 16.20 – 16.30

**Katri Hirvonen-Nurmi** – Finland

Selfie of a museum professional in an collaborative exhibition preparation process

### 16.30 – 16.40

**Jeremy Silvester** – Namibia, Africa

Accessioned: Collections Make Connections between Africa and Europe

### 16.40 – 16.50

**Esther Chipashu** – Zimbabwe

Innovation through Collaboration: a Partnership between the Museum of Human Sciences and the Zimbabwe Olympic Committee

### 16.50 – 17.00

**Anette Rein** – Germany

Sharing our own stories. New concepts and their transformation in the Oakland Museum, CAL

### 17.00 – 17.05

5 minute handover timings  
between papers

### 17.05 – 17.30

Discussion

### 17.30 – 18.30

ICME Board meeting

### 18.00-19.00

Visit of the Zagreb City Museum,  
Opatička 20

### 19.15- 20.00

Visit of Museum of Broken Relationships,  
Ćirilometodska 5

### 20.00 - 21.30

Reception at Klovićevi Dvori Gallery,  
Jezuitski trg 4

## Thursday 16th October

Mimara Museum, Rooseveltov trg 6

### 9.00 – 9.45

**Keynote Denis Chevallier, France**

Transforming a museum of society  
From the MNATP in Paris to the MuCEM in  
Marseille.

## Participation and social justice

Moderator:

**Zvjezdana Antoš**, Croatia

### 9.50 – 10.00

**Jari Harju** – Finland

New Exhibition Policy of Helsinki City  
Museum

### 10.00 – 10.10

**Eef Masson** – Netherlands

Media in Contemporary Heritage  
Presentation – The Case of the Amsterdam  
Museum

### 10.10 – 10.20

**Marie-Paul Jungblut** – Switzerland

Storytelling in the age of internet

### 10.20 – 10.30

**Annemarie de Wildt, Olinka Vištica** –  
Netherlands/Croatia

Collecting the personal

### 10.30 – 10.40

**Tone Cecilie Karlgård, Leif Pareli** –  
Norway

Provocation and Cooperation: Testing  
Innovation in a New Exhibition

**10.40 – 10.45**

5 minute handover timings  
between papers

**10.45 – 11.05**

Discussion

**11.05 – 11.30**

Coffee break

**Developing new practice**

Moderator:

**Matthias Beitzl**, Austria

**11.30 – 11.40**

**Ivan Grinko** – Russia

Child migrants in Moscow museums:  
myths & reality

**11.40 – 11.50**

**Beate Wild, Jan an Haack** – Germany

On the road again... Mobile Exhibitions in  
the Public Space

**11.50 – 12.00**

**Sylvia Wackernagel** – Germany

Social Inclusion and Active Engagement  
– Educational projects with young  
non-visitors at the GRASSI Museum of  
Anthropology in Leipzig/Germany

**12.00 – 12.10**

**Elisabeth Steen** – Norway

May Survival Strategies Bring New Life to  
Museum Collections?

**12.10 – 12.20**

**Karen Exell** – Qatar

Myths of Identity and the Sea:  
An Exploration of New Museum practice  
in Qatar

**12.20 – 12.30**

**Shuo Yang** – China

The Transition of Chinese Art Museums:  
A critical political economic perspective

**12.30 – 12.35**

5 minute handover timings  
between papers

**12.35 – 12.50**

Discussion

**12.50 – 14.00**

Lunch at the Museum of Arts and  
Crafts – MUO, Museum restaurant  
Muzej

**New Voices and & (Re)interpretation**

Moderator:

**Mario Buletić**, Croatia

**14.00 – 14.10**

**Gerald McMaster** – Canada

The Indigenous Turn: New World Thinking

**14.10. – 14.20**

**Paulina van der Zee** – Belgium

A drawing of a “trublja” – The Ethnographic  
Collections of Ghent University and its  
Founder, Prof. Frans Olbrechts

**14.20 – 14.30**

**Laura Kauppinen, Heikki Häyhä** – Finland

The Circus Horses are under the Weather  
– A Pedagogical Conservation Project of a  
Public Monument

**14.30 – 14.40**

**Neringa Stoškutė** – Lithuania

A Case Study of Innovative Eastern  
European Museums: What Can Lithuania  
Learn?

#### **14.40 – 14.50**

**Agnes Aljas** – Estonia

From Public to Participant and Mediator of Cultural Heritage

#### **14.50 – 15.00**

**Yi Kiwon** – South Korea

Internet Broadcasting Channel at the National Folk Museum of Korea

#### **15.00 – 15.10**

**Rachel Roy** – Canada

Reflecting on a Collaborative Curatorial Process: The Museum of Anthropology (MOA) Student Exhibition "Don't Give it Up!" The Lives and Stories of the Mabel Stanley Collection

#### **15.10 – 15.15**

5 minute handover timings  
between papers

#### **15.15 – 15.35**

Discussion

#### **15.35. – 16.00**

Coffee break

### **Materiality & sensual knowledge**

Moderator:

**Leif Pareli**, Norway

#### **16.00 – 16.10**

**Stela Prisljan Fujs** – Croatia

Heritage on the postage stamps of the Republic of Croatia

#### **16.10 – 16.20**

**Alina Zubkovich** – Slovenia

Belgrade exhibition as a new trend of representation: the smell and the taste of Yugoslavia

#### **16.20 – 16.30**

**Bärbel Kerckhoff-Hader** – Germany

Regional Museums between Yesterday and Tomorrow. A Research Project on traditional Clothing

### **Naming: the history and future of our discipline**

#### **16.30 – 16.40**

**Icke-Schwalbe** – Germany

The terminological crisis of our science subject – on the way to ourselves or to decomposition by ourself

#### **16.40 – 16.50**

**Per B. Rekdal** – Norway

What is in a name? Why "ethnography" in our committee name leads to preserving colonial mind sets!

#### **16.50 – 16.55**

5 minute handover timings  
between papers

#### **16.55 – 17.15**

Discussion

#### **17.15 – 17.30**

Conclusions

#### **18.00 – 18.30**

Guided tour of the exhibition "Blonde Joke: Stereotypes we live by" in the Ethnographic museum Zagreb, Trg Mažuranića 14

#### **19.30 – 22.00**

Farewell party at the Museum Mimara, Roosveltovt trg 6

With performance of the National Folk Dance Ensemble „Lado“

# Abstracts

# Selfie of a museum professional in an collaborative exhibition preparation process

*Katri Hirvonen-Nurmi*

In my poster I will reflect upon the quest for a participative work process in an ethnographic museum working in a context of a manyfaceted society. The challenges of a multicultural museum audience are rather new in Finland, and The Helinä Rautavaara Museum - an ethnographic museum who's mission is to introduce people to religions and cultures from non-European countries - has been at the frontline with its work with African-Finnish, Latin American-Finnish and Asian-Finnish communities. These challenges are confronted in a context where slowly diminishing resources in museum work may appear as both a threat and as a source of creativity.

In the current shift of emphasis from collection-oriented museums to museums whose educational work requires more resources in visitor contacts, I will, through auto-ethnographical methodology,

explain some points in museum processes where equality and inequality become visible in a joint exhibition process with a Finnish ethnographic museum and the Finnish Somali community as partners. I will aim at describing some concepts of professionalism that may collide with truly commensurate positions in the production of content and knowledge, and show some good practises in exhibition planning or, at least, suggesting solutions and alternatives.

My role in the exhibition process, as the curator of collections, has been to assist the different stakeholders in the knowledge production, to manage permissions, explain the documentation process as well as 'marketing' the idea of preservation of the heritage of minorities, to an audience previously not familiar to museums and museum work.

# State of the Art: Contemporary displays of and with ethnographic collections in Germany

*Iris Edenheiser*

During the past decade several ethnographic museums in Germany and the German-speaking countries have been redesigned and reopened or will do so in the near future. Their exhibition concepts take very diverse approaches; their claim to innovation varies highly. The most famous and widely discussed is the Humboldt-Forum, presently one of the largest and best-funded cultural projects by the German state, which is due to open in the center of Berlin in 2019. A series of experimental temporary exhibition modules with a strong artistic leaning has been created as part of the project planning process to test new forms of presenting ethnographic objects.

These recent developments have brought new attention to ethnographic collections in the German public perception. While ethnographic museums had long been ignored by academia – with its strong focus on concepts, structures and discourses, and its disinterest in material culture from the 1960s until the mid-1990s – and popular media alike, the situation has changed during

the past decade. Scholars from varying disciplinary backgrounds, artists and curators from the field of contemporary art, journalists and political activists have (re)discovered the 'Völkerkundemuseum' and discuss the problematic past, the present state and the future relevance of ethnographic collections passionately. Besides questioning the adequacy of traditional displays of extra-European arts and artefacts, lately especially the colonial past of the collections has come into focus as part of a rising academic and public awareness of Germany's colonial history.

My paper gives a brief, systematized overview of new approaches towards displaying ethnographic objects in Germany, addressing several highly debated examples. It can be part of a wider comparison, regarding specific national dealings with colonial history, the position of museum ethnology in public debates, interconnections with art history and the cooperation with 'source communities' in the context of the ethnographic museum.

# New Exhibition Policy of Helsinki City Museum

*Jari Harju*

The Helsinki City Museum has faced the challenge that is hardly unique to any other city museum, or historical museum, or any kind museum for that matter. How can we justify our existence in the eyes of our public? Is it enough that we continue same way we have done in the past, or should we start thinking what kind of exhibitions and other services we make in the future?

The discussion inside the museum resulted in the decision in 2013 to write a new exhibition policy for 2014-18. The main aim of this document is to set goals for the exhibitions of the Helsinki City Museum. In addition, the exhibition policy includes concrete actions needed to meet these goals. The aim is not simply to make a list of exhibitions for the next five years, but to provide general guidelines to create a consistent and interesting program of exhibitions.

The new exhibition policy which was published in May 2014 has three focus points:

- understanding better of the needs and wishes of the visitors,
- planning and producing the content together with citizens,
- reviewing the organizational structure.

These three focal points have challenged the Museum's professional staff and their traditional working methods. Facing the change, they are faced with looking for inspiration candidly outside of familiar areas. If we want to create something new, we might find the best practices from unexpected sources.

This presentation will provide details of the main goals of the new exhibition policy of the Helsinki City Museum which will in May 2016. Concrete examples taken from the planning phases will illustrate how the exhibition policy is being put into practice. The planning process, which began in September 2013, has already proven to be an excellent testing ground for the Museum's new exhibition policy.

# Small museums in socially deprived areas and identity.

*John Vella and Jos Ann Cutajar*

---

This study is an analysis of the potential functions and practices related to small museums situated within stigmatized communities. This paper explores which pedagogical practices can help empower residents living in such area, by critically assessing those adopted by Bir Mula Heritage, a small museum located in Bormla, Malta.

Literature demonstrates that the small museum can provide different activities and learning opportunities which can

help in one way or another to decrease the stigma with groups located outside the community, and help residents to build a more positive self-identity. With this literature in mind, this paper explores whether Bir Mula Heritage was capable of providing and facilitating inclusive museum pedagogy, and whether this helped to ameliorate the community's identity among the residents and outsiders, and how it went about to achieve these goals.

# Storytelling in the age of internet

Marie-Paule Jungblut

---

On 18 April 2014 the Dutch museologist Jasper Visser wrote in an article called "Museums in times of social and technological change" ([www.themuseumofthefuture.com](http://www.themuseumofthefuture.com)). "Technological changes like smartphones, robotics, big data and all the other buzzwords, combined with the social changes that go along with them – changing educational needs, careers paths, social structures – threaten the existence of those institutions that are overly conservative, don't adapt, think this century will be like the last."

This paper first presents the challenges taken by several internet projects in which the speaker has been involved as a curator

and vice-director of the Luxembourg City Museum since 2003, i.e. [www.realcitizen.org](http://www.realcitizen.org) (online 2006-2010), [www.Explore-poverty.org](http://www.Explore-poverty.org) (still online) and [www.mapping-luxembourg.lu](http://www.mapping-luxembourg.lu) (still online and awarded with an Heritage in Motion Award 2014).

Secondly, the paper discusses the challenges that the speaker faces as the director of the Basel Historical Museum in implementing new transmedia education strategies. The museum encourages users to learn and participate through hands-on interaction and connects (online) audiences to exhibition themes and to each other.

# Regional Museums between Yesterday and Tomorrow

## A Research Project on Traditional Clothing

*Bärbel Kerkhoff-Hader*

Looking over the museum landscape across Europe there are some lighthouses in all disciplines, which dominate the discussion, practise new roles, forging new ways in the modern world. But what about smaller, regional museums? The paper will address the role of smaller museums in Germany as they move toward the future.

The first example comes from a specific region in Northern Bavaria. I ask does the museum plan of the 1970s still work today? What is the job of museums nowadays? What role do they play in the cultural fabric of the region?

Intertwined with the first mesh is the second complex which emerges from the inspirational cooperation and resultant mutual benefits like of student projects with some museums and with the Ethnographic Museum of Zagreb, where our ICME 2014 Annual Conference will take place. How do these projects take part in a vivid museum life?

The third and main point presents an actual possibility for smaller museums not

to be outdone by progress. With funding from The Volkswagen Foundation for joint ventures between universities and smaller museums to promote research, The University of Bamberg and the Rural Museum of the Bamberg County, a regional museum, in cooperation with ten other museums/ institutions of the region initiated the project on 19th century clothes last year. One goal was to seek answers to the question of so-called traditional dresses. While the goal of the project is to document museum collections the project will also go public - virtually and in reality - to involve individuals in culture care.

The project goes also to the public - virtual and in reality - to involve people in culture care.

The contribution points out, that small museums do not have to stay in the shadows. That is a question of initiatives and politics, however.

# About whom and to who - The dynamics of Ethnographic museums and exhibitions in Croatia

*Lidija Nikočević*

In this paper, the author offers a critical analysis of Croatian ethnographic museums in order to explore “innovations” of the last twenty years. In today’s complex, multi-thematic museums, the position and innovative trend of presenting and communicating through ethnographic collections is compared with other types of collections (archeological, art, natural history, etc.). This paper examines to what extent ethnographic museums and exhibitions are reflecting an “old Middle-European” ethnographic school when it comes to interpreting “folk traditions”.

Criteria for analysis are the ways that the term “heritage” is understood in each of

the museums in question, their relation to communities and their overall visibility and significance among the public. Other relevant criteria are the presence of minority cultures, immigrants and “others”, the inclusion of intangible aspects of culture in museum projects and finally, orientations towards tourists as special types of visitors.

As in many other countries, ethnographic museums in Croatia during the first half of 20th century also were interwoven with academic ethnology and its activities. This paper discusses to what degree this has been an insular phenomenon, compared to how it has been integrated with ethnology in the rest of the world.

# New Permanent Rooms at the Valencian Museum of Ethnology (Spain)

Joan Seguí

The Valencian Museum of Ethnology (Valencia, eastern Spain) has a collection devoted to traditional Valencian society. Objects from this collection are associated with rural farming activity and everyday life. Experience gathered from visitor's opinions during the almost 30 years of the museum's history, made it clear that the institution was generally attractive as a space of "Valencian identity" or "nostalgia". Visitors often recalled during the visit "how nice things were" or "how simple and happy life was". From this perspective, the museum's permanent exhibitions were better appreciated by older visitors than by middle aged or young visitors.

Between 2010 and 2011, the museum had the chance to create new permanent exhibition rooms; previously only a small permanent section was devoted to traditional cities. The possibility of creating a new museography gave the museum team the opportunity of rethinking new ways to underline the heritage value of its collection, often perceived as "less attractive" than other heritage types offered by museums in the city (archaeology, contemporary art, fine art). A new museographic project was put forward deliberately with the following goals:

1. Create a museographic atmosphere inspired by theatrical and contemporary

art representations, highly metaphoric and strongly focused on presenting an attractive space from the design point of view.

2. Introduce two reference frameworks in respect to the old permanent rooms. One chronological, "the present" where modern objects of today, could be presented on a comparison basis; and the other a "geographic reference", in which certain aspects could be referred as they are in other parts of the Mediterranean or elsewhere.

3. Finally, renovated museography had to be accompanied by a general change of the image of the museum including, as much as possible, temporary exhibitions, publicity, and so forth. The overall idea was that the potential public would perceive the museum as a dynamic place with interesting, modern-orientated, cultural offerings.

The results are positive in terms of attracting a new, younger, public to the museum and making the institution overall more interesting and provocative to those looking for a dynamic, socially active place. However, experience is telling us that there are still several aspects linking to the museographic proposal that were underestimated and should be adjusted or improved.

# The crisis in terminology defining the science of ethnography: a way forward or contributing to the demise of the science

*Lydia Icke-Schwalbe*

Challenging everything about academic sciences appears to be the latest trend, in particular the questioning of the theoretical framework and practice developed in middle Europe during the 19th and early 20th century which is considered to be in crisis currently. Many of the queries and doubts come from aligned and unrelated disciplines, political fields of study, artists, scientists, social workers, journalists, informed by their understanding of the past and their views on the present, but without the knowledge of the history of applied sciences, like ethnography or ethnology. Academic rigour and debates/contentions are welcomed as a necessary part of academic dialogue and practice. They help each ideology and science to benefit from critical examination and analysis of new knowledge and discoveries and enable a shared understanding of and agreement on: terms, names and subjects. As Confucius stated in the 5th Century „political disorder is grounded in a spiritual mess, and both are recognisable through the falsification of terms,

having lost the definite concept in their expressions.“ One of his central demands was: the correction of names – not the change or omission of names–, but a recognition of them in their expressed meaning and content.

This paper will contribute to the long standing discussion whether the name of ICME should be changed and why. ICME’s internal discussion has shown a crisis in the understanding of the terms - museum” and, ethnography largely within central European countries, which were responsible for the initial development of „Ethnographic Museum” in the second half of the 19th century. This crisis has contributed to alternate terms being put forward by a range of people and organisations. The latest is from the students of the Institute for European Ethnology at Berlin University: “after all better to speak from „Vielnamenfach”, (meaning many-names-subject for European Ethnology. (Berliner Blätter, H. 64/2013, p. 142).

# Poland exhibitions in ethnographic museums - presentation, narration or dialogue?

*Małgorzata Oleszkiewicz*

Founded in 1911, the Seweryn Udziela Ethnographic Museum in Kraków, houses a rich collection. The staff make every effort to ensure its museum's resources are accessible to diverse audiences, by focusing on experiences common to all humanity. This enables the visitors to enter into a dialogue about the past and thereby confront the present. Using two exhibitions as examples, the paper will present the museum's work and key questions/issues arising from its approach to accessing museum resources.

The first case study is "The Renewal" of the Museum's permanent exhibition: - 'Polish Folk Culture'. This involved new ways of exhibiting and interpreting spring rituals. The exploration of cause of events replaced the focus on chronology of events. It is a multilayered story. One layer is designed to affect visitors' aesthetic sense and make them experience spring renewal. The other layers are aimed at giving information and the expansion of knowledge.

The second, a temporary exhibition called "Passages and Repassages" (Marseille 2010, Kraków 2011, Berlin 2012) was built up from memories and talks and is an open-ended narration enabling visitors to discover, experience and reflect. It was underpinned by a compilation of over 40 individual stories from museum staff and collaborators who took part in a workshop. The open narration approach allowed more stories to be added to the collection. It consisted everyday objects, transformed through an artistic vision and works of art, but shown in the context of the daily routines of their creators – folk and naïve artists. The various viewpoints and associations expressed in the stories allowed us to focus on the hidden life of objects and the people behind them.

In both cases, we wanted to learn whether ethnographic collections contribute to our present life and help us live or have they simply petrified as silent witnesses forever?

# Museums and Intercultural Dialogue

*Margaret Quinn*

The ethical landscape of the museum has expanded from its traditional focus on the preservation of objects, to recognition of the moral agency and responsibility of the museum in an increasingly diverse world.

Underscored by a commitment to human and cultural rights legislation, the social role of the museum is demonstrated through the adoption of practices and policies which seek to represent and engage previously marginalized groups in society, transforming the museum space into one relevant to all social groups.

The commitment signals a movement away from more traditional museum practices, within which ethnic minority cultures were often interpreted through ethnocentric lenses. Based largely on colonial or essentialist interpretations of culture, the representation of minority cultures were portrayed as exotic, traditional, static, and essentially 'the other'. Far from addressing issues of racial prejudice, these representations held the power to reinforce prejudice and broaden gaps of cross-cultural understanding by remaining situated within a 'discourse of difference'.

In response to these issues, a body of museum work has been focused on promoting intercultural dialogue between ethnically and socially diverse communities to address issues of social justice in society. These practices adopt a dialogical paradigm in which culture, heritage and object meaning can be renegotiated by diverse cultural groups, leading to greater cross-cultural identification, sense of belonging and social inclusion.

This paper will explore innovative ways in which museums generally and in particular across UK and Ireland have successfully engaged ethnically diverse communities in intercultural dialogue through the use of collections, education, and community participation and addressing issues of racism, social inclusion and cross cultural understanding.

I will draw upon working examples and theoretical discourse to explore how the integration of intercultural dialogue into the core function of the museum can enable the development of more socially inclusive museums.

# Challenges and potentials for heritage interpretation in Novo Virje

*Mihaela Bingula*

Through the expression of native words in his poems, stories and broadcasts, Miroslav Dolenc Dravski, Croatian writer and ethnographer, was able to reiterate his love for his homeland - the region of Podravina. In addition to the written word and recorded audio material, he also left us his birthplace, Dolenčevo, as a valuable material evidence of traditional architecture.

A heritage organisation in Novo Virje has contributed to his house Dolenčevo being recognised as an intangible cultural heritage because of its association with the writer. However, as the building in Novo Virje has fallen into serious disrepair, the first step is the restoration of the material heritage, which is the architecture of Dolenčevo.

Though the Dolenčevo's tangible heritage - the architectural values of this built heritage, form the main significance, it however cannot be separated from the

intangible significance associated with the writer Dravski. Thus demonstrating intangible heritage cannot be separated from its materiality. Tangible and intangible heritage values are intertwined and complement each other forming a 'coherent whole'. Together they provide the foundation for heritage interpretation.

There are many possible interpretations for Dolenčevo in the future. It could be transformed into an eco-museum, a memorial house, or even an ethno house. A key consideration being explored is that the house is converted into an ethnographic museum because Dravski was an ethnographer and his collections in the house reflect this interest. However, it is important that the local community makes the final decision.

This paper will explore the challenges involved in interpreting the tangible and intangible elements of the heritage of Novo Virje.

# Heritage in the field of contemporary art and Artistic interventions in the field of heritage

Milica Stojanov

---

“The past is the soil from which grows the identity of all, with all the burdens and laws. Awareness of the past is a form of affirmation of one’s identity, and therefore it is a form of survival.” (Tomislav Šola)

This is a case study of the Museum of Childhood’s on-going project, initiated in 2006 by multimedia artist Vladimir Perić. It is based on an extensive collection of objects mostly sourced from flea markets. Contents of this complex collection can be studied and defined from perspective of various disciplines: anthropology, ethnology, social history. However, it is its relation with context of contemporary visual art, which brings an unconventional fusion of academic and artistic approach, where curator and collector/artist challenge, innovate and complement each other’s practice.

The paper will highlight how artists make connections between turbulent past and present, the complex identity of space and time, as well as their own reflections

on these categories within the context of contemporary art. It would also explore how artistic contextualization of heritage and memory objects provokes new engagements in the (re)construction of past narratives and identity

The Museum of Childhood is a unique concept for the actualization of the above processes: find - understand - give value - form identities (on individual and collective level). It is redefining arts and heritage at the same time, whilst acknowledging that sometimes-different interpretation, manipulation, critical or highly personal observation, even deconstruction, can be essential for new perceptions and understandings of the past, heritage, identity, and oneself.

It is easier to invent the past than to remember it (Christa Wolf), but *Ficta voluptatis causa sine proxima veris* (fictions meant to please should approximate the truth).

# Is Everything New Always Well - forgotten Old? About innovative ways of presenting heritage in open air museums”

*Nana Meparishvili*

Georgia is an independent country in Central Caucasus, with an ancient history and rich culture. The Open Air Museum and its content, in the capital city, present a synthesis of traditional architecture and ethnography of Georgia. Opened in 1966, it is a first its kind in the Caucasus. Its main purpose was to raise awareness of the nation’s architectural and living traditions among the people through the construction of a miniature model of the country in the museum, within a short period. However, the collapse of the Soviet Union, contributed to the destruction of the infrastructure and a gross neglect of the exhibits. The subsequent merger

with the Georgian National Museum in 2005 gave it a new lease of life. The combined aim of the Open Air Museum Tbilisi and the National Museum is to occupy a dignified position in the world’s museums space. The paper will set out the reconstruction of the museum since 2005 in line with the original aims and standards of its founder, Georgian ethnographer Giorgi Chitaia, and the implementation of its Development Plan adopted in 2010. The museum is keen to share experiences with the international museum sector through the presentation of this case study.

# A review of online presentation of 20<sup>th</sup> and 21<sup>st</sup> century museum collections among Eastern European museums: lessons for Lithuania?

*Neringa Stoškutė*

---

This paper describes the methodology used in a critical review of the different and/or innovative online initiatives employed by various art museums in the Eastern European region, and findings, which could benefit the art museum sector in Lithuania. The primary focus of the review was museums' online presentations of their 20th - 21st century national art collections, in particular current trends in the presentation of concepts, programming, activities, and audience development. The paper will outline the difficulties faced by the

Lithuanian art museums characterised by poor quality or irrelevant data/information hosted in a non user-friendly environment contributing to poor access. It will compare and contrast a number of good practices found at other museums in the region, including the Latvian National Museum of Art (LNMM), Art Museum of Estonia (KUMU), Museum of Modern Art in Warsaw and the Museum of Modern Art (Moderna Galerija) in Slovenia. The paper will conclude with some suggestions on a way forward for the Lithuania art museum sector.

# From Public to Participant to Mediator of Cultural Heritage

*Agnes Aljas*

This presentation discusses participation and technology based on a museum's creation of spaces for interaction between audiences and the institution. I will ask which conditions are necessary for museum audiences to participate as mediators of cultural heritage.

The empirical data are based on participant activity from last year at the Estonian National Museum (ENM). Most of the participation took place in museum online environments or exhibition halls. In the context of an AIP (access-interaction-participation) model, the participation was minimal, especially regarding museum collections, which are often left out of audience participation activities.

Everyday activities of museums have more and more to do with visitor inclusivity and audience participation in the interpretation of cultural heritage. Creating public spaces for audience participation has become the task of museums. This offers museum staff the opportunity to better understand visitor experiences, interests and expectations

as well as the visitor an opportunity to participate in the life of the museum.

In this presentation, I analyze different participatory practices and how they relate to the museum's collections, taking as a case study an initiative called "My favourite from collections of the ENM." This program was organized by the museum in collaboration with online handicraft communities. These communities represent an audience whose daily activities could be connected to ENM's collections and their reinterpretations.

The aim of the program was to involve new and existing handicraft hobbyists in reproducing selected objects from the museum's collections. Participants chose their favourite works and either reproduced them or used them as inspirations to create something new. Based on interviews with the program's participants, I analyze their motivations for and difficulties in interacting with the museum.

# Belgrade Exhibition as a New Trend of Representation: The Smell and Taste of Yugoslavia

*Alina Zubkovich*

In this paper, we analyze new methods used in the emerging field of commercial exhibitions dedicated to the Yugoslav period in Serbia. We wish to show what consequences such exhibitions bring. The commercial museum complex dedicated to Yugoslav history is successfully increasing its number of visitors by creating nostalgic restaurants and audio books dealing with Yugo and Tito issues. In addition, the entertainment sector has introduced a trend that we would call "commercial museumification of fun Yugoslavia." In our presentation, we discuss the performance methods used for the exhibition "Good life in Yugoslavia," on display in Belgrade city in autumn and winter of 2014. If traditional museums

usually work with two or three biological types of perception - visual, auditory and sometimes tactile, the given exhibition has expanded such interactivity with two more types - gustatory and olfactory. The organizers created the space with a broad number of interactive possibilities: from the promotion of a "Yugoslav policeman" coming out of the building to an "authentic" Belgrade sausage kiosk popular during the Yugoslav period. The promotion of Yugonostalgic affiliation, selectivity of issues for representation, and with contemporary commercial methods of communication generates a simplification of the past, while offering its deeper digestion.

# Sharing our Own Stories: New Concepts and their Transformation at the Oakland Museum of California

*Anette Rein*

---

At first glance, it seems easy to think about integrating new museum concepts into a long existing, traditional institution. These new concepts embrace co-curatorship, participation, inter- and cross-disciplinary collaboration, teamwork, a new language practice, flat hierarchies, integrated design and multiple perspectives on history, as well as the participation of community councils and a multivocal advisory board - all as a project in process. Although these aspects of a new museology have been discussed for at least the last 20 years, until today only a few museums

have been able to realize them all -in their galleries, collection policies, and mission statements - as far as I know. The Oakland Museum in California, US, founded in 1969, combines art, history and, natural science in three galleries. After forty years, the museum underwent a major transformation and re-opened in May 2013. This new, very impressive and convincing makeover, embracing all of the above mentioned aspects, will be described in this presentation.

# On the Road Again...

## Mobile Exhibitions in the Public Space

*Beate Wild, Jan an Haack*

Should a museum present its exhibitions only indoors? Does it really have to remain within its designated and often exclusive space? Why not use public space to communicate with people that rarely visit a museum? Maybe this can initiate a dialogue with other groups of people, bringing up new topics and contexts. How can a museum act and interact outdoors, leaving the “safety” of the museum building behind? This paper reflects on essential aspects of creating and undertaking mobile exhibitions in public/semi-public spaces. The particular opportunities and challenges of this form of exhibiting will be illustrated on the basis of two examples:

In 2010 the Museum of European Cultures, Berlin, started a travelling exhibition with focus on culture, politics, and day-to-day life in the Republic of Moldova. The exhibition-room: a 9-seater microbus and a small bus stop cabin. The microbus (“Mashrutka”), often used for public transport by Moldovian migrants, had been transformed into a multimedia room. Videos, audio stations, slide shows, and booklets introduced passers-by to a

country that is mostly unknown in Western Europe. The MOLDOVAmobil toured Berlin, Leipzig, and Mannheim. Currently, the MOLDOVAmobil is located in the Republic of Moldova, available to local NGOs to present their projects to a wider public, connecting urban and rural spaces.

The second project, “Fearful Visions - Visionary Ideas,” took place in 2013 and aimed at giving Europe’s youth a voice in addressing current discourses of crisis and fear. Twenty young Europeans were given the opportunity to create a mobile exhibition space, expressing their own visions for a common future as Europeans. “Fearful Visions - Visionary Ideas” visited Berlin, Sachsenhausen, Warsaw, Madrid, and Pinto and was planned and executed by NIC e.V., a small Berlin-based non-profit organization and funded by the Youth in Action programme of the European Union.

More information about the projects:

[www.moldovamobil.eu](http://www.moldovamobil.eu)

[www.facebook.com/  
NetworkForInterculturalCommunication](http://www.facebook.com/NetworkForInterculturalCommunication)

[www.intercultural-network.com/](http://www.intercultural-network.com/)

# Innovation through Collaboration: A Partnership between the Museum of Human Sciences and the Zimbabwe Olympic Committee

*Esther Chipashu*

Museums are no longer repositories of collections that were haphazardly collected and dumped. However, critics continue to perceive museums as spaces for 'dead' and 'lifeless' objects. Instead of just concerning themselves with collecting, documenting and exhibiting as mentioned in the statutes, museums in the Third World and the world over have acquired new meanings stemming from the rise of innovative museological practices based on issues of memory, intangible heritage, liberation heritage, information technology community museums, sport etc. This paper explores two projects that demonstrate how the Museum of Human Sciences has embraced the new museological practices - one is a partnership with the

Zimbabwe Olympic Committee to develop an exhibition on sport, and the other is a temporary exhibition on liberation heritage. Museums can be agents of socio-economic and political change. The need for museums to constantly interpret and re-interpret collections in order for them to remain relevant to diverse ethnic groups and the global society remains vital. Certainly, there should be a paradigm shift from the notion of museums being 'cabinets of curiosities' to museums being educational centres, tourist centres, research centres, etc. However, the main issue that continues to cripple museums from remaining relevant to the contemporary society stems from poor funding.

# Lucca Museum of the Risorgimento: No emotion, No communication!

*Claudia Giostrella, Elisa Tranfaglia*

The origins of the Lucca Museum of the Risorgimento trace back to just after the end of World War I, when the Lucca Provincial Veteran's Federation began collecting material to document the local community's role in the process of Italy's unification. The large amount of objects and the little space available were no longer adequate for a modern museum and after a long period of renovation, focusing on the exhibition areas and the restoration of the many historical artefacts, the Museum of the Risorgimento reopened on 17 March 2013. The new setting gave precedence to the conservation aspects of the objects, using particular mounting procedures to increase the safety of the artefacts and to communicate the fragility of this unique heritage. The museum design took into account the variety of needs of all users, including those with disabilities. Both visual and architectural details were created to promote universal accessibility to the museum.

The exhibition itinerary begins in the multimedia room: three characters narrate the main events of Italian unification. Their thoughts, feelings and hopes are accompanied by a series of frames using 19th century iconography and popular origins of the Nation by retracing local as well as national events through the objects on display. Digital technologies placed next to the object cases enhance the importance of communication of historical artefacts as a continuous dialogue between past, present and future.

The museum renovation presents a new way to think about exhibiting historical and ethnological artefacts; through multimedia technology, visitors are immersed in a path where great creativity makes the museum more attractive to younger visitors; we are convinced that without emotion there is no communication!

# The circus horses are under the weather: A Pedagogical Conservation Project of a Public Monument

*Laura Kauppinen, Heikki Häyhä*

The Kerava Art Museum and the Helsinki Metropolia University of Applied Sciences launched a pedagogical project for public sculpture conservation in Spring 2013. The monument chosen was a public sculpture, Circusmonument, (1974), in Kerava. The project engaged conservation students, the local community and a class of school children to take part in the conservation process.

Circusmonument by Heikki Häivöja and Antero Poppius was funded by the community and made in honor of the history of the local circus and funfair. The public and especially children have adored this sculpture from the day it was installed. The community's children have ridden the monument's fiberglass horses during the thirty years of its existence. Weather and heavy use ultimately caused damage to the horses, which became misshapen. Tails and legs went missing, and the sculpted horse developed scratched surfaces, tags, holes, moss and crackled paint. The monument was at the verge of complete destruction.

The pedagogical aim was to share knowledge and strengthen the bond between the community and the public sculptures it owns. By telling the history of the monument to new generations project will support the creation of community identity. By sharing information and enabling access to participate in the conservation process, the project participants will prevent further deterioration.

This public sculpture is much more than just damaged materials. The conservation students have studied its historic, cultural and emotional significance by collecting memories from local people as well as publishing results of material analysis online. A detailed condition report was made together with local school children and a well-defined conservation plan formed from the information collected. An important goal was also to offer a behind-the-scenes glimpse of the work of the museum field.

# The Indigenous Turn: New World Thinking

*Gerald McMaster*

---

The ethnographic museum is rapidly changing in part because their object of study is now the new speaking subject.

The ethnographic enterprise has had a long history that came to maturity at its height in the mid-20th century. Up until this time North American and European museums were the beneficiaries of cultures that were on the brink of collapse from colonization. Since Europe had fully colonized the world the consequences were reflected in the form of souvenirs and booty were brought back as specimens of faraway cultures. With the rapid deterioration of Indigenous cultural life a new discourse of preserving the old, ancient, and traditional, resulted in a so-called "urgent ethnology."

In the latter quarter of the 20th century, however, Indigenous cultures made a comeback led by artists. Ethnographic

museums saw to it they should collect their works as examples of such a modernizing trend. While the artists were struggling to be noticed by art museums, they were also developing a new discourse of voice that critiqued ethnographic museums. They also intensified their views that they should be treated as artists and not for their ethnicity. At this same time mainstream artists and curators had already begun moving out of the so-called "white cube" of the art gallery. Suddenly, new and more divergent spaces of practice opened up reflecting a trending post-modern/post-colonial discourse. This presentation will thus examine this moment by asking: What is now the future of ethnographic museums and its relation to the ethnographic other? How are Indigenous contemporary artists and curators influencing this new way of thinking?

# Museum of Dissent – conceptual ideas for the Vienna Museum of Folk Life and Folk Art

*Matthias Beitzl*

At the Vienna Museum of Folk Life and Folk Art, strategic planning has resulted in adopting specific measures for the coming years which will bring together three elements of practice. The museum aims to unite the collections (the historical components) within the broad aim of dealing with the 'everyday' as an open-ended chapter of museum work (the prospective components), while centrally addressing the questions this new practice gives rise to (the museological components). Against a backdrop of meta-questions about resources, governance, society and the museum, cultural politics and management, these new measures seek to open up those dimensions of the museum that interact with the public's different expectations, requirements and responses. The paper will consider how the discursive implementation of everyday social practices in museum work might lead not only to a reflexive process, stemming from the institution but also, through different forms of exchange relationships, to the generation of a social or 'forum' space of engagement.

At the Vienna Museum of Folk Life and Folk Art, strategic planning has resulted in adopting specific measures for the coming years which will bring together three elements of practice. The museum aims to unite the collections (the historical components) within the broad aim of dealing with the 'everyday' as an open-ended chapter of museum work (the prospective components), while centrally addressing the questions this new practice gives rise to (the museological components). Against a backdrop of meta-questions about resources, governance, society and the museum, cultural politics and management, these new measures seek to open up those dimensions of the museum that interact with the public's different expectations, requirements and responses. The paper will consider how the discursive implementation of everyday social practices in museum work might lead not only to a reflexive process, stemming from the institution but also, through different forms of exchange relationships, to the generation of a social or 'forum' space of engagement.

# What is in a name? Why „ethnography“ in our committee name leads to preserving colonial mind sets!

*Per B. Rekdal*

Shortly after a small article proposing a name change for ICME in ICME News 68, a debate broke loose and within one and the same day about fifty e-mails had been exchanged on the subject. The name-changers were a majority at the start, but the keep-the-name's came back strongly during the evening and night. My statement was that the term „ethnography“ in our name resulted in preserving a colonial mind set in our committee. It was formulated as an intended provocation, but the rush of responses and their content made me feel that the debate was perhaps more important than an eventual name change

in itself (though I am still convinced a name change should be done, not least because the debate will be forgotten and the colonial mind set still be the norm ...). Taking as my starting point I will analyse the responses as well as the structure of the museums whose staff that have been and are members of ICME. Is here an old pattern, guiding our choices of committee and themes? And is it at all possible to see the terms we ourselves use from the outside, and not be helpless victims of the accidental historical circumstances that created the terms we consider to be natural and obviously correct? What should ICME be about?

# Museums and Innovations- Internet Broadcasting Channel at the National Folk Museum of Korea

*Kiwon Yi*

Museums, in recent years, have been trying to adopt new technologies to disseminate the knowledge and information of the museum's work to museum users through diverse mediums. In museum exhibitions, of video clips, images and technologies such as augmented reality have begun to be employed with the objective of promoting a better understanding amongst the visitors. This paper will discuss current technological initiatives in Korea. It will reflect on our understandings of museum concepts as museum professional, and examine how we have extended our work to new levels, by further experimentation in all departments, notably in the areas of internet communication, such as SNS usage and broadcasting systems. The paper will demonstrate how, innovative planning and working with the ideas of the 'participatory' museum has and new technologies has positively impacted on the traditional museum display.

Overall the paper argues that museums can promote themselves and attract wider audiences, notably converting non-visitors to potential users, through usage of SNS as marketing tools. This work we have found to be critical in improving museum-visitor relationships and establishing protocols

to maximize the efficient use of available resources. One area, which demonstrates this point is the collaboration between the National Folk Museum of Korea and the Internet Broadcasting Channel, which was launched in 2013 to provide a forum space inside the museum for non-visitors as well as visitors. The broadcasting channel operates through the internet via a specialized studio, broadcasts the words of museum curators and eminent professors, gives information on exhibitions, research projects, and events for non-visitors.

To push the initiative a step further, our museum is planning to make agreements with universities to offer students learning opportunities and earn some credits towards their degrees, and to serve the interests of the general public, on disseminating knowledge of Korean folk culture. The Internet Broadcasting Channel will play a prominent and innovative role in communicating between the museum and museum users, enhancing the reach and range of museum activities such as exhibitions, educational programs, lectures, and events without relying on people physically visiting the museum site.

# Provocation and Cooperation: Testing Innovation in a New Exhibition.

*Tone Cecilie Karlgård, Leif Pareli*

Should museums be provocative, and how may controversial, intimate or marginal topics be presented in exhibitions? These are among the topics of the ICME 2014 conference discussed in the present paper. In 2012 the photoartist Lill-Ann Chepstow-Lusty was invited by the director of the Museum of Cultural History, University of Oslo, to curate an exhibition on the occasion of the bicentennial of the constitution of Norway in 2014. The purpose was to explore the concept of Freedom. Through a difficult and inspiring process this led to the present exhibition: For the Love of Freedom, including some parts that created controversy and public debate, even before the opening.

The exhibition For the Love of Freedom included Gay Pride, Hells Angels, Nazis, Vikings, refugee writers and a smoking booth, the gold treasure from the National Bank and an arena of Freedom used for public debates. All these elements

intended to illuminate attitudes towards freedom and prompt discussions.

The presentation will mainly focus on two aspects of the project: the controversy surrounding the inclusion in the exhibition of the biker club Hells Angels, and the cooperation with the gay festival EuroPride which led to the section of the exhibition called PRIDE: Gay freedom struggle in Norway 1972 - 2014 becoming part of the programme of the EuroPride festival held in Oslo in June. Through the various attitudes expressed in public debate and in audience participation, these topics illustrate ways that museum exhibitions can not only resonate with diverse audiences, but become notable and even forceful expressions of issues and ideas that are vital to progress human rights and social justice in contemporary democratic society.

# The Transition of Chinese Art Museums: A critical politico-economic perspective

*Shuo Yang*

Although the birth of Chinese art museums (“Meishuguan” in mandarin) has been attributed to the influence of western culture, recently, Chinese art museums are seen to have gained some characteristics that differ from the traditional art museums in western countries. Su (1988) describes the museum’s evolutionary process in China through a critical perspective, by discussing the political power, economic power and social power that influences museums’ transitions. Su (1988) argues that museums have experienced four periods chronologically. During the first three periods, three different functions appeared in museums: collecting, researching and educating. According to Su’s concentric circle model, the existence of these functions is based on the collection of objects in museums. However, Su’s theory cannot adequately explain the fourth period – the contemporary period, because contemporary museums are

no longer entirely object-oriented but are becoming more visitor-oriented. Lu (2008) notes “communicating” as the fourth function, which can explain the museum’s transition in contemporary times. Basing on Su (1988)’s model and Lu (2008)’s theory, this paper aims to examine the historical evolution of art museums in China, in order to understand the special characteristics of Chinese art museums, observing how the Chinese politico-economical context has shaped the art museums in China. This paper suggests that Chinese art museums have experienced: a period of copying the “western museum model”, a regressive period during “the Cultural Revolution”, and a current ‘audience-focused’ period in which art museums are suffering from difficulties and transition is needed. The paper attempts, not only to find reasons from the historical evolution of Chinese art museum, but also to find solutions for contemporary Chinese art museum to overcome those difficulties.

# Provoking memories - Creating attitudes

Nikola Krstović

The Open Air Museum (OAM) "Old Village" began radical transformation over the last four years, which led to the European Museum Forum (EMYA) 2014 nomination. As the initiator of the "HerityFair" project (and subproject "My own personal heritage") the museum created a network of associates to strengthen its relevance and trustworthiness through innovative approaches towards exhibitions with controversial content. Notably OAM developed a platform for interactions with local communities to progress exhibition innovation through collaborative research and new interpretative models. The aim of this paper is to present the change of the institutional philosophy by drawing on two examples:

The temporary exhibition "Love affairs", which dealt primarily with local memories, stories and experiences of marriage (fidelity and affairs), as well as with gender issues and stereotypes connected with marriage, violence in the family, the role of the church and prostitution. "Love Affairs" also reinterpreted the national epic poetry, "naughty" folk records, proverbs, stories and anecdotes, popular movies and sequences from TV shows, by putting them in contemporary contexts and values systems.

"Houses of Mt.Zlatibor\*\* from XIX century till nowadays" (special mention from the

jury of European Heritage Awards 2012 for raising awareness) and its development in 2013 "Zlatiborer for a while". The first project was a multimedia initiative (exhibition, web portal, [www.zlatibor.rs/kucezlatibora](http://www.zlatibor.rs/kucezlatibora) and free Garmin`s GPS application to guide pedestrians and vehicles through the open air exhibition). Houses and villas provided the base for hyper-textual readings of: local memories of everyday life, architecture, social and political issues, the founding of the tourist center, WWI, the mountain center and development of the wealthier regions, villas built between the wars and the multicultural atmosphere they represented, questions relating to Jewish families during WWII, the Yugoslav president Tito's legacy, violent property takeovers, new "revivals" during the socialist period and the current situation. The last phase of the project was the exhibition "Zlatiborer for a while" referring to the recent tourist and investment "boom" visible in the huge apartment complexes, the 'no-identity' building culture, explored through the perspectives of investors, buyers and users. Overall the aim of the exhibition was improving the "sense of place" and developing "common ground" values of local communities about its heritage, as well as facilitating more critical attitudes about the ongoing processes of change.

# Collecting the personal

*Olinka Vištica, Annemarie de Wildt*

The world becomes more global and the personal contacts of the inhabitants of the world get more intense through travelling and social media. What roles can museums play in connecting personal to more universal stories? In what ways can the pedestals, glass cases, panels and interactive media of our museums provide the stage where the global and the local interact? In different ways the Museum of Broken Relationships in Zagreb and the Amsterdam Museum are dealing with these questions.

The artists Annemarie de Wildt and Olinka Vistica have worked together on the Amsterdam edition of the Museum of Broken Relationships. They started a

conversation on museums and personal stories and their contribution to the Conference will be a public reflection on some of these questions. They will present some cases from the MBR's tour around the world and of some exhibitions in the Amsterdam Museum (AM) where personal stories played an important role.

Examples include: Prostitution. Marina Abramovic - Role exchange, Football – rivalries or heroes? Overall the authors will draw on James Clifford's notion of museums as contact zones or translators to ask: Can museums work with the emotional impact of objects to enhance humanity, by facilitating people to put themselves in another's place?

# A DRAWING OF A TRUBLJA

## The Ethnographic Collections of Ghent University and its founder, Prof. Frans Olbrechts

*Paulina van der Zee*

In the attic of Het Pand, the historical building that houses the Ethnographic Collections of Ghent University and its stores, a few forgotten boxes with documents were recently discovered. Hidden between cupboards, they revealed old hand written inventory cards and some envelopes. In one of them, a letter addressed to Prof. Olbrechts, dating back to 1940 was found. The author was Prof. Milovan Gavazzi, director of the Ethnographic Museum in Zagreb.

Apparently Olbrechts had visited the Lerman collection in Zagreb. Attached to this letter were drawings by Zdenka Sertic of a horn (trublja), a cup and a knife. Olbrechts probably wanted to include them in an morphological analysis of art objects of the Congo. Two intriguing photos with Prof. Gavazzi's explicit questions for interpretation by Olbrechts were enclosed as well.

In this presentation 'A DRAWING OF A TRUBLJA?' will throw more light upon Olbrechts: Who was he and what were

his views on ethnographic objects and 'primitive' art? Moreover, the authors will elaborate on the question of how to translate these views into an actual approach towards non-western art objects and artefacts. Museum curators of ethnographic collections in Belgium recently founded a platform called 'Ethnocoll' in order to discuss the concerns and typical questions regarding these collections. Referred to as 'shared heritage' Ethnocoll will use ethnographic objects to start a dialogue with source communities. The paper will argue that Olbrechts's contextual approach towards the aesthetic object, although developed 60 years ago, is relevant today and the Ethnographic Collections of Ghent University are reassessing his views. In Olbrechts's own words: 'Little in this world lets us feel profoundly that all humans are human, that we are all modeled the same way, but Art. Art is everywhere and of all times!'

# The deconstruction of myth and theatric processes

*Romana Lekić, Lidija Fištrek, Krešimir Dabo*

The starting point of this paper is the wish to show how a myth, as a part of intangible heritage, can be of assistance in developing sustainable cultures and stimulate local populations in participating fully in cultural and creative tourism. The paper also considers the influence on museum visitors, experiencing and preserving the unique features of a destination, such as the environment, culture, heritage, aesthetics and local community. Heritage may be regarded as intangible in oral history, the narratives of collective memory, but when oral history is written down it becomes tangible, an artifact - and gains a second nature - "lastingness" that is characterized by invariance and the difficulty if not impossibility of adapting to modern contexts. Becoming tangible in this way, while myth loses its sense and, its' "life" ends, a theatric processing can backtrack

it to a more basic nature - a myth which lives and transforms in accordance with the needs of different generations. It is important to emphasize that the artifacts, which are offered to visitors, have to carry a possibility of choice, by the criteria of personal and collective value. In other words, the myth indicators should have local characteristics, but also have a stimulating effect on people's imagination - as a link with themes which are moving or frustrating perhaps. Most importantly the motives that offer audiences such possibilities should be chosen with respect to local identities. In such ways one can offer, for example, folktales about mythical creatures, stories of historical people, and legends, through ethnographic research in rural regions, preserved and modernized customs, rituals and ritual-religious praxis.

# Reflecting on a Collaborative Curatorial Process: The Museum of Anthropology (MOA) Student Exhibition “Don’t Give it Up!” The Lives and Stories of the Mabel Stanley Collection

*Rachel Roy*

The family of the late Mabel Stanley (1901–1979) donated her personal collection of ceremonial regalia and other First Nations items to the University of British Columbia (UBC) Museum of Anthropology (MOA), with an understanding that the 24 objects would still be accessible to the family, and that the Museum would create an exhibition about them. Born into Kwakwaka’wakw nobility at Cape Mudge, Mabel Stanley attended Coqualeetza Indian Residential School in Sardis, lost her Indian status through marriage, raised nine children, and became recognized and honoured for her contributions as an advocate for Aboriginal women’s rights.

This paper critically reflects on the exhibition process of university students as they worked through the challenges of collaboration, bringing theory into praxis, and considering contemporary points of intersection between Indigenous and critical museum anthropological knowledge production. To help focus student research and exhibition development, theoretical debates surrounding the social lives of objects

(Appadurai 1986, Albano 2007, Candlin and Guins 2009) and their relationships to aboriginal women and their significant work in First Nations advocacy (Crosby 1996, Ames 1999, Phillips 2012) and women’s rights (Robertson 2012, Fortney 2010) were integrated into class seminars. This paper traces the exhibition process, specifically reflecting on how students conceived Mabel Stanley’s life, and the personal and political meanings surrounding the Mabel Stanley collection and its public display. Central to this discussion is how the exhibit process revealed knowledge as well as brought forth gaps and silences in terms of Mabel Stanley’s advocacy for First Nations rights and her extensive First Nations networks within her own community, in Vancouver and across Canada. The paper asks how can this exhibition ‘give back’ to the Stanley family and fit into the context of continuous reciprocal relationship building? What silences continue to exist and what research can further be developed in partnership with the Stanley family and wider Kwakwaka’wakw networks?

# Ethnographic Museums, Innovation, and the Intricate Business of Behind-the-Scenes Institutional Change

*Serena Iervolino*

In recent decades museums have been increasingly urged to initiate processes of institutional change in response to several endogenous pressures internal to the museum sector, as well as exogenous policy and politics factors of change (Gray 2008). In this context the ability to move beyond conventional ways of 'doing things' and alter established museological practices has become critical to museums seeking to remain relevant in contemporary, dynamic, and multicultural societies.

Museums holding ethnographic collections have been strongly prompted to embrace change. Over the last 60 years or so decolonization and postcolonial perspectives and politics have placed ethnographic museums under increasing pressure. Several institutions have sought to respond to these 'motors' of change by introducing alternative ways of presenting and interpreting the heritage in their custody, and rethinking their identity and mission (Harris and O'Hanlon 2013). In an effort to respond to the increasingly transnational and plural character of their societies, a number of institutions across Europe and beyond have recently

produced exhibitions focusing on cross-cultural themes and highlighting the fluidity and complexity of contemporary identities (Iervolino 2013).

Whilst ethnographic museums' displays and their collaborations with indigenous people and migrant groups have been the subjects of much scholarly analysis, little attention has as yet been paid to the 'backstage' of institutions (Bouquet 2012) where innovation is facilitated. How does innovation take place in ethnographic museums? What factors enable these institutions to present complex identities? How do organizational structures and embedded procedures shape processes of institutional change? What are the prerequisites that allow significant innovation to happen? The paper attempts to respond to these questions drawing on research carried out at the Museum of World Culture (Gothenburg) and the Tropenmuseum (Amsterdam). The purpose is to stimulate debate around the impact of behind-the-scenes processes and factors, and organizational structures and procedures on (ethnographic) museums' attempts to innovations

# Can Survival Strategies Bring New Life to Museum Collections?

*Elisabeth W. Steen*

A private museum may be subject to rapid decision-making processes involving structural changes. The museum where I work is owned by a financial institution, and the company's present-day focus on cost-reduction will have serious impact on the museum's exhibition practices. The enterprise will move to smaller locations, where there will be less space and in the new building, not even one room will be dedicated to the museum. In this situation we are forced to think a new about what a museum can be and how a museum may exhibit the collections without a specific, specialized room. The current plan to solve this problem is two fold: 1) Develop an "integrated museum." Making new exhibitions that demand less space, spreading displays out and exhibiting them at various places in the building. 2) Develop a "virtual museum." Making extensive pages at the Internet where the history and the collections

might be presented through smaller and bigger exhibitions. These solutions give rise to a number of questions: Although the background to the changes outlined may seem bleak, perhaps a solution such as the "virtual museum" might open up a possibility of reaching a larger audience? Furthermore perhaps an "integrated museum" might contribute to revitalising the collections? Or, will the museum, through such virtual processes rather cease to exist as a museum? Does a museum have to be in a dedicated room or can it still be a museum if it is spread out and "integrated"? Will an "integrated museum" and a "virtual museum" fulfil the requirements for being a museum according to the ICOM definition of a museum? The projects are in the planning phase and the paper will be based on thoughts, plans and the experiences of work-in-progress.

# Child migrants in Moscow museums: myths & reality

*Grinko Ivan*

The use of museums to facilitate the adaptation of migrants is one of the most important problems in modern museology. In the Russian Federation this theme is also urgent but Russian museums are little prepared ready for this call.

The Moscow government program "Museums for migrants", which was announced at the end of 2012, failed in a practical sense. One of the main reasons of this failure was attributed to the previous low levels of cultural participation by the migrants and their unwillingness to participate in the cultural life of their newly adopted city.

Our research, which we discuss in this paper, will destroy this notion of 'failure' and expose it as a negative myth. We have analyzed the impressions of 400 child migrants that study in the "School of Russian Language". It is a department of an usual school that works with children who have zero level of Russian language. We work with 8 such schools in different districts of Moscow.

One of the elements in the educational process employed by the school is visiting museums. We analyzed the children's attitude to Moscow museums and our materials contradict official versions of their cultural participation. Our evidence shows that child migrants like to visit museums because, in part at least, they provide a cheap leisure activity.

It is very interesting that the majority of the problems with regards museum visiting that children noted in their answers are not unique, except for one - the negative attitude of some museum attendants to the presence of a visible ethnic minority .

Furthermore the research accessed child migrant's, approaches to choosing the museum for visiting and gained some ideas of what might constitute an ideal museum in their eyes. This material could be useful for all museums that want to work in this direction and increase cultural access for migrant communities.

# Africa Accessioned: Collections Make Connections between Africa and Europe

*Jeremy Silvester*

The paper will discuss a draft framework for a small pilot project led by a Working Group established by the International Committee for Museums of Ethnography in 2014 in response to ICOM's theme for International Museum Day - Museum Collections Make Connections. The simple aim is to 'map' the location of African ethnographic collections held in European museums, but also to trace the origins of European material culture held in African museums. The eight countries that will provide the initial focus for the project are Botswana, Namibia, Zambia and Zimbabwe, Finland, Germany, Norway and the UK.

The aim of the project is to provide a searchable database that will provide information about collections and contact details for museums where they are held. The project platform will facilitate dialogue between 'sister museums' to link artifacts and communities. One of the ironies of the museum world is that whilst many European museums contain

ethnographic displays from Africa, many African museums also contain displays that feature furniture, costumes and artifacts that were made in Europe.

The conversation will enable source communities to provide greater historical depth regarding the intangible cultural heritage and geographical places which can provide a more complete biography of an object in a collection. The use of collections to forge contemporary links between different places can also provide the basis for other forms of cultural exchange. As many ethnographic collections were formed during the colonial period such international exchanges can stimulate and inform debates about contemporary issues and emphasise the ways in which some traditions endure, whilst others have faded or evolved. Africa has been accessioned, but we can use the connections that these collections create to build bridges, rather than barriers.

# Myths of Identity and the Sea: An Exploration of New Museum practice in Qatar

*Karen Exell*

In 2013-14 the Museum and Gallery Practice students at UCL Qatar curated two exhibitions: *Ana Arabi?*, at the Katara Art Center, an investigation of Arab identity and its expression in contemporary Middle Eastern art; and *Is the Sea a Woman?*, at Mathaf: Arab Museum of Modern Art, a local response to the retrospective of the artist and poet, Etel Adnan, Etel Adnan in all her Dimensions, showing in the main galleries. These exhibitions creatively articulated some of the major socio-cultural debates circulating in region – issues of identity in modernity, of stereotyping and myth-making, of the centrality of poetry and stories in regional conceptions of history and heritage. At Mathaf, the space was curated to immerse the visitor in a world of words, sounds, symbols and images, to offer an embodied experience of poetry and the spoken word, and power of the sea as a woman - a central image in Etel Adnan's work. At Katara Art Center, the exhibition formed one part of an intellectual challenge to assumptions about art and identity in the Arab world, with programmed discussions enriching the dialogic process begun by the exhibition itself.

The exhibitions respond to a number of current concerns - the challenge of developing intercultural understanding in a country where the population is 85% foreign; of debating the nature of Arab and Muslim identity in a period of

increased change and cosmopolitanism; of the suitability of museums to present intangible culture and heritage; of how to speak to audiences unfamiliar with the institution of the museum.

This paper will discuss the exhibition process, challenges and results. The paper will argue that a nuanced understanding of the local culture is essential to create exhibitions that speak to that culture, that there is no 'one-size-fits-all' of museum practice, and that there is potential for Qatar to develop a new and innovative paradigm of museum practice that results in exhibitions that are locally socially and culturally relevant.

Relevant links:

UCL Qatar: [www.ucl.ac.uk/qatar](http://www.ucl.ac.uk/qatar) MA in Museum and Gallery Practice: <http://www.ucl.ac.uk/qatar/study/degree->

[programmes/museum-and-gallery-practice](http://www.ucl.ac.uk/qatar/study/degree-programmes/museum-and-gallery-practice)

UCLQrates – student exhibitions from the MA in Museum and Gallery Practice:

<http://www.uclqrates.squarespace.com>

Twitter: <https://twitter.com/UCLQrates>

Museum of Islamic Art: <http://www.mia.org.qa/en/>

Katara Art Center: <http://www.kataraartcenter.com/>

Mathaf: Arab Museum of Modern Art: <http://www.mathaf.org.qa/en/>

# Heritage on the postage stamps of the Republic of Croatia

*Stela Prislán-Fujs*

Postage stamps are a means of communication shaped as an unspecific, visual, printed medium, issued in quantities of millions and with obligatory insignia of statehood (coat of arms, name of the state, currency symbol). This insignia identifies the state and the year of issue and thus by its visual and textual content directly influences the image of the state they represent. On Croatian postage stamps events are depicted from history, culture, various arts, sports and sports successes, flora and fauna, tourism, geography, famous people, national and international traditions.

Postage stamps of the Republic of Croatia have been printed since 1991. The numbers of different designs printed to date now number 960. For postage stamps it is often said that they are the

ambassadors of the country issuing them, which is true, since they travel the world every day and arrive from most distant parts of the world into the hands of the addressees. Through their design, motif and beauty, they induce the addressees to look favorably on the state from which they come, and to become interested in its culture, landscape and identity.

In other words, one of the roles of the postage stamp, is a means and channel of communication, helping a state to confirm its identity and build a good image. This paper will examine how, through existing themes, an attempt has been made to demonstrate the social role of the postage stamp. The paper will explore the ways in which postage stamps might express liberalism, protect cultural heritage, promote culture, sports and tourism.

# Engaging with community: exploring intangible cultural heritage through education and participation programmes

Mario Buletić

Awareness of their engagement with the management of intangible cultural heritage among many of the national, regional and local museums in Croatia, as part of their daily functions, is a relatively recent development. The Istrian Ethnographic Museum Centre for Intangible Culture (IEMCIC), which has led the way in highlighting this phenomenon, has produced some innovative and practical safeguarding measures for the region. This paper will present two examples implemented by the IEMCIC.

The first case study is about education workshops designed and delivered in the last two years for young people from the local high schools. This target group is often excluded from other education programmes offered by the local museums. The main purpose of these workshops was to introduce the pupils to research and documentation activities. The participants were encouraged to create their own methodology with support and guidance from the workshop leaders. The pupils' finished works were published in a short booklet and exhibited.

The second case study involves combining a variety of safeguarding measures to protect the intangible cultural heritage associated with St Martin's Day celebrations; in particular research, documentation, public performance and participative engagement with the local community. On the feast day, the baptism of the must, which turns into wine, is re enacted. Serious attempts are made to ensure that small local wine producers and other interested and relevant audiences are invited to take part in the event to ensure local involvement and thereby prevent it from being taken over by the bigger and more famous wine merchants. The day is marked with storytelling and other activities aimed at remembering a tradition and informing the next generation, creating a festive atmosphere, and produce a multi-sensorial experience for everyone.

# The need for change in ethnographic museology and collections: the inclusion of objects made of new/modern materials

Marko Stojanović

Despite their daily application, objects produced through technological processes and the century old Plastic had been excluded from the Serbian Ethnography museology. The focus continued to be on the traditional rural communities and their material culture expressed through natural materials and rural crafts. Little or no attempt had been made to engage with the identification and musealisation of industrial technology, scientific way of thinking and artificial materials. In recent years, the sporadic acquisition of two types of objects had helped to make some small inroads in the inclusion of plastic to ethnographic collections. One is recycled plastic to repair the wear and tear of the traditionally produced natural materials and the other were objects made with plastic but camouflaged

to look like the traditional material/object they were procured to replace. Additionally, exhibition props made of plastic are used to stage ethnographic exhibitions regularly. However, the major shift occurred in 2010 with the staging of the exhibition "Plastic Nineties". The exhibition displayed seemingly worthless objects, mostly made of "China plastic". They represented several levels of daily life of people of particular social groups in Serbia, during the last decade of the 20th century.

This paper will present the Belgrade Ethnographic Museum's exhibition as a case study. It will discuss some of the challenges and key issues arising from such a bold move.

# Social Inclusion and Active Engagement – Educational projects with young non- visitors

Sylvia Wackernagel

A wide call for active visitor engagement has struck the museum sector since the 1970s, when the Santiago Declaration was adopted in Chile. As critical response to the object centered museum, new concepts were introduced in the UK and in France: "New museology" by Peter Vergo and "muséologie nouvelle" by André Desvallées, which became the pillars of two similar-minded museological approaches. In order to spread the word and bring together (inter-)active museologists, the ICOM international committee MINOM was founded in 1985. Today, ICOM-MINOM "is open to all approaches which make the museum an instrument for identity building and development within the community" and favours "cooperative relationships

between users and professionals, as well as intercultural collaboration", fostering the recent movement of sociomuseology whose key words are social inclusion and participation.

Based on this paradigm I would like to present educational projects in the GRASSI Museum of Ethnography in Leipzig/ Germany, which draw on the museum's ethnographic collections as starting point, but as opposed to the hierarchical structures of the institution, their main objective is to enable new meaning making, participation and empowerment among youths and young adults who do not usually regard the museum as a place for them.

# Media in Contemporary Heritage Presentation

## The Case of the Amsterdam Museum

Eef Masson

In recent years, museums have been subject to a process of rapid mediatisation. Screen-based and interactive media have been used in science and technology exhibitions for a long time; nowadays, they are becoming fixtures also in social and cultural history presentations. Media are considered to appeal to audiences with new (preferred) ways of accessing information about present and past, but also to help museums compete with a range of (other) audio-visual attractions – particularly at a time when public funding for the sector is no longer self-evident. In addition, some commentators argue that they can help 'democratise' museum presentation by de-emphasising the authority of collection specialists, creating spaces for plural or alternative interpretations of objects and ideas and even facilitating meta-level reflection on the nature of presentation.

Taking this last argument as my starting point, I would like to explore some of the

challenges it poses to exhibition practice. Focusing on a recent presentation by the Amsterdam Museum (NL, formerly Amsterdam Historical Museum), I want to show how the use of media may appear at times to complicate the realisation of those post-modern ideals. In doing so, I argue that this friction is caused not by the use of AV media as such, but rather, on the one hand, by concurrent pressure on the museum to propose a coherent identity for a city and its inhabitants, and on the other, by the assumptions it makes about how visitors wish to be addressed and what they can(not)/will (not) do or invest during their visit. Zooming in on the latter factor, I propose that some of the museum's older presentations – which also use media, but more sparingly – do in fact demonstrate that they may indeed produce interpretive freedom and encourage critical inquiry.

ICME 2014

Post-Conference Tour in Istria

This year ICME extends the conference gathering by organizing the 3-day Post-Conference tour and visiting the Istrian region, the biggest Croatian peninsula situated in the northern part of the Adriatic sea. Between its rich cultural-historical heritage and fast growing touristic present, main idea of the tour is to introduce the visitors in multi-sensorial Istrian regional diversities as a point of departure for further exploration of other local and national specificities and spots of interest.

## DAY 1 - 17.10.

### 8.00 - 11.00

- Departure from Zagreb after breakfast and arrival in Istria around 11.00

## PAZIN

### 11.00 - 14.00

- Welcome words and visit to the Ethnographic Museum of Istria.
- Lunch
- Departure

## PIĆAN

### 14.30 - 20.00

- Visit to the Center for Intangible Heritage of Istria and participation in the event that will consist of:
  - short presentation of the center; good practice and different experiences on local and national level regarding the safeguarding of intangible cultural phenomena;
  - workshop of traditional dancing practices (participants are strongly invited to participate);
  - local feast with music, food and drinks.
- Departure from Pićan.

### 21.00

- Arrival to the Hotel Park in city of Rovinj / Rovigno.

## DAY 2 - 18.10.

### MOTOVUN / MONTONA

#### 09.45 - 11.30

- Visiting the small picturesque town of Motovun with a short lecture about one of the local traditions that Motovun and its surroundings are known for: the world's most precious mushroom - truffle.
- The lecture will be accompanied with truffle products degustation.

### GROŽNJAN / GRISIGNANA

#### 12.00 - 12.30

- Visit to the town and short coffee break.

### MOMJAN / MOMIANO

#### 13.00 - 16.00

- A brief story about the tradition and modern changes in wine production and rural economy: visit to the family Sinković wine cellar, distillery and agritourism. Liquors, food and wine from their production included.

### ROVINJ / ROVIGNO

#### 17.00 - 23.00

- Visiting the old town.
- Guided visit in Batana Eco - museum, a local community initiative based on local maritime culture.
- Evening in Spacio Batana: tour with the traditional batana boat around the town to Spacio Matika: local food, wines and music in well preserved place used traditionally for selling wine and socializing. It is a part of the Batana Eco - museum project.

## DAY 3 - 19.10

### VODNJAN / DIGNANO

#### 09.30 - 11.00

- Visiting the recent local Eco-museum initiative Istrian de Dignan.
- Visit to the local oil mill and olive oil tasting in the house of small local producer.
- Departure.

### PULA / POLA

#### 11.30 - 16.00

- Visit to the Amphitheatre and the old city centre with guide from Archeological Museum of Istria.
- Going through underground tunnels Zerostrasse and visit to the Historical and Maritime Museum of Istria situated in old town's Venetian castle.
- Lunch
- Free time (Depending on temporary exhibitions, the option is to visit the Museum of Contemporary Art and, the Gallery and Exhibiting Centre Sv. Srca., Photo Gallery Makina)

#### 20.00

- Departure to Zagreb.

The itinerary and general schedule is subject to change.

# Contacts

**Agnes Aljas**

Estonia  
Estonian National Museum  
agnesaljas@gmail.com

**Alina Zubkovich**

Slovenia  
School of Advanced Social Studies  
alina.zubkovich@fuds.si

**Amareswar Galla**

Denmark/Australia  
International Institute for the Inclusive  
Museum  
director@inclusivemuseum.org

**An de Smedt**

Belgium  
Ghent University  
an.desmedt@scarlet.be

**Anette Rein**

Germany  
Federal Association for freelance  
Ethnologists  
ar\_welten@yahoo.de

**Annemarie de Wildt**

Netherlands  
Amsterdam Museum  
adewildt@gmail.com

**Annette B. Fromm**

USA  
The Frost Art Museum, Florida  
International University  
annettefromm@hotmail.com

**Bärbel Kerckhoff-Hader**

Germany  
University of Bamberg  
baerbel.kerckhoff-hader@uni-bamberg.de

**Beate Wild**

Germany  
Museum Europäischer Kulturen, Berlin  
b.wild@smb.spk-berlin.de

**Bojana Rogelj Škafar**

Slovenia  
Slovene Ethnographic Museum  
bojana.rogelj-skafar@etno-muzej.si

**Claudia Giostrella**

Italy  
National museum of Villa Guinigi, Luca  
claudia.giostrella@beniculturali.it

**Damodar Frlan**

Croatia  
Ethnographic Museum Zagreb  
dfrlan@emz.hr

**Darko Babić**

Croatia  
University of Zagreb, Faculty of  
Humanities and Social Sciences  
dbabic@ffzg.hr

**Denis Chevallier**

France  
Musée des civilisations de l' Europe et de  
la Méditerranée, Marseille  
denis.chevallier@mucem.org

**Eef Masson**

Netherlands  
Media/Heritage Studies, University of  
Amsterdam  
e.l.masson@uva.nl

**Elisa Trafaglia**

Italy  
National museum of Villa Guinigi, Luca  
elisa.trafaglia@gmail.com

**Elisabeth W. Steen**

Norway  
Nordea Bank Norge ASA Museum  
elisabeth.walgaard.steen@nordea.no

**Esther Chipashu**

Zimbabwe  
National Museums and Monuments of  
Zimbabwe  
echipashu@gmail.com

**Eva Dagny Johansen**

Norway  
Alta Museum  
evjo@altamuseum.no

**Gerald McMaster**

Canada  
Ontario College of Art and Design  
University  
geraldmcmaster53@verizon.net

**Heikki Häyhä**

Finland  
Metropolia University of Applied Sciences  
heikki.hayha@metropolia.fi

**Iris Edenheiser**

Germany  
Reiss-Engelhorn-Museums Mannheim  
iris.edenheiser@mannheim.de

**Ivan Grinko**

Russian Federation  
Russian Institute for Heritage Research  
wagr-j@inbox.ru

**Jan an Haack**

Germany  
Museum Europäischer Kulturen, Berlin  
anhaack@intercultural-network.com

**Jari Harju**

Finland  
Helsinki City Museum  
jari.harju@hel.fi

**Jeremy Sylvester**

Namibia  
Museums Association of Namibia  
jeremysylvester3@gmail.com

**Joan Segui**

Spain  
Museu Valencià d'Etnologia  
joan.segui@dival.es

**John Wella**

Malta  
University of Malta  
john.wella.13@um.edu.mt

**Karen Exell**

Qatar  
Museum and Gallery Practice UCL Qatar  
k.exell@ucl.ac.uk

**Katri Hirvonen-Nurmi**

Finland  
Helinä Rautavaara Museum  
katri.hirvonen-nurmi@helinamuseo.fi

**Kiwon Yi**

South Korea  
National Folk Museum of Korea  
hope0921@korea.kr

**Krešimir Dabo**

Croatia  
LADO - National Folk Dance Ensemble of  
Croatia  
kresimir.dabo@lado.hr

**Laura Kauppinen**

Finland  
Keravan Art Museum  
laura.kauppinen@kerava.fi

**Laurie Kalb**

Italy  
Temple University Rome Campus  
laurie.kalb@alice.it

**Leif Pareli**

Norway  
Norsk Folkemuseum - The Norwegian  
Museum of Cultural History  
pareli@online.no

**Lidija Fištrek**

Croatia  
University of applied sciences Vern'  
Zagreb  
lidijafika@yahoo.com

**Lidija Nikočević**

Croatia  
The Ethnographic Museum of Istria  
lidija@emi.hr

**Lydia Icke-Schwalbe**

Germany  
Southasia / East Asia State Museum for  
Ethnographie Dresden  
ickeschwalbe@gmx.de

**Malgorzata Oleszkiewicz**

Poland  
The Seweryn Udziela Ethnographic  
Museum in Krakow  
oleszkiewicz@etnomuzeum.eu

**Margaret Quinn**

Northern Ireland, UK  
University of Ulster  
quinn-m58@email.ulster.ac.uk

**Marie-Paule Jungblut**

Switzerland  
Historisches Museum Basel  
marie-paule.jungblut@bs.ch

**Mario Buletić**

Croatia  
The Ethnographic Museum of Istria  
mario@emi.hr

**Marko Stojanović**

Serbia  
Ethnographic museum in Belgrade  
marko.stojanovic@etnografskimuzej.rs

**Matthias Beitl**

Austria  
Vienna Museum of Folk Life and Folk Arts  
Matthias.Beitl@volkskundemuseum.at

**Mihaela Bingula**

Croatia  
Dolenčevo  
mihaela.bingula@gmail.com

**Milica Stojanov**

Serbia  
Museum of Childhood  
milicastojanov@gmail.com

**Nana Meparishvili**

Georgia  
Georgian National Museum, Tbilisi Open  
Air Museum  
info@georgianhouse.ge

**Neriga Stoškutė**

Lithuania  
Faculty of Arts  
n.stoskute@mf.vdu.lt

**Nikola Krstović**

Serbia  
Open air museum Old Village Sirogojno  
nkrstovic2012@gmail.com

**Paulina Van der Zee**

Belgium  
Ghent University  
paulina.vanderzee@ugent.be

**Per Bjorn Rekdal**

Norway  
Museum of Cultural History, University of  
Oslo  
p.b.rekdal@khm.uio.no

**Rachel Roy**

Canada  
Museum of Anthropology, University of  
British Columbia  
rachel.roy@gmail.com

**Ralf Čeplak Mencin**

Slovenia  
Slovene Ethnographic Museum  
ralf.ceplak@etno-muzej.si

**Romana Lekić**

Croatia  
University of applied sciences Vern'  
Zagreb  
romana.lekic@vern.hr

**Serena Iervolino**

Qatar  
Art Curating and Museology, UCL Qatar,  
Doha  
s.iervolino@warwick.ac.uk

**Shuo Yang**

China  
Peking University  
flyingonbird@126.com

**Stella Prislán-Fujs**

Croatia  
HP - Croatian Post  
stela.prislanfuj@posta.hr

**Sylvia Wackernagel**

Germany  
Dresden State Art Collections; GRASSI  
Museum of Ethnography Leipzig  
sylvia.wackernagel@skd.museum

**Tanja Rožembergar Šega**

Slovenia  
Muzej novejšje zgodovine, Celje  
tanja.rozenbergar@mnzc.si

**Tomislav Šola**

Croatia  
University of Zagreb, Faculty of  
Humanities and Social Sciences; The Best  
in Heritage  
director@thebestinheritage.com

**Tone Cecilie Karlgård**

Norway  
Museum of Cultural History, University of  
Oslo  
t.c.s.karlgard@khm.uio.no

**Viv Golding**

UK  
School of Museum Studies, University of  
Leicester  
vmg4@le.ac.uk

**Zvezdana Antoš**

Croatia  
Ethnographic museum Zagreb  
zantos@emz.hr



## Impressum

International Committee for Museums of Ethnography  
International Council of Museums  
<http://icme.icom.museum>  
<http://www.icme-conference2014.com>

### Conference Organizers

Dr Zvezdana Antoš  
Dr Viv Golding  
Sylvia Wackernagel

### Conference in Zagreb organized by

Dr Zvezdana Antoš  
Ana Hoić, PR  
Gordana Viljetić, Conference Assistant

### Post conference tour organized by

Mario Buletić  
Dr Lidija Nikočević  
Dr Zvezdana Antoš

### ICME President

Dr. Viv Golding, UK

### Board (& Co-opted Members)

Sylvia Wackernagel, Germany, Secretary  
Dr Zvezdana Antoš, Croatia, Treasurer  
Mario Buletić, Croatia, Web master  
Clara Arokiasamy, UK  
Dr Laurie Beth Kalb Cosmo, Italy  
Martin Earring, USA  
Yi Kiwon, South Korea  
Dr Barbara Plankensteiner, Austria  
Observing Member Dr Anette Rein, Germany  
Co-opted Member Dr Annette Fromm, USA,  
Newsletter Editor

### Published by

Ethnographic museum Zagreb  
Trg Mažuranića 14  
10000 Zagreb  
[www.emz.hr](http://www.emz.hr)

### For the publisher

Damodar Frlan, director

### Editing by

Dr Zvezdana Antoš  
Dr Viv Golding

### Language editing by

Dr Viv Golding  
Dr Annette B. Fromm  
Clara Arokiasamy

### Layout

Viola Šebalj  
TRITON DIZAJN STUDIO

### Prepress

Kersh

### ISBN

953-6273-62-4